

LEN FILLIS'
SIMPLICITY
METHOD

FOR
UKULELE
AND
BANJO UKULELE

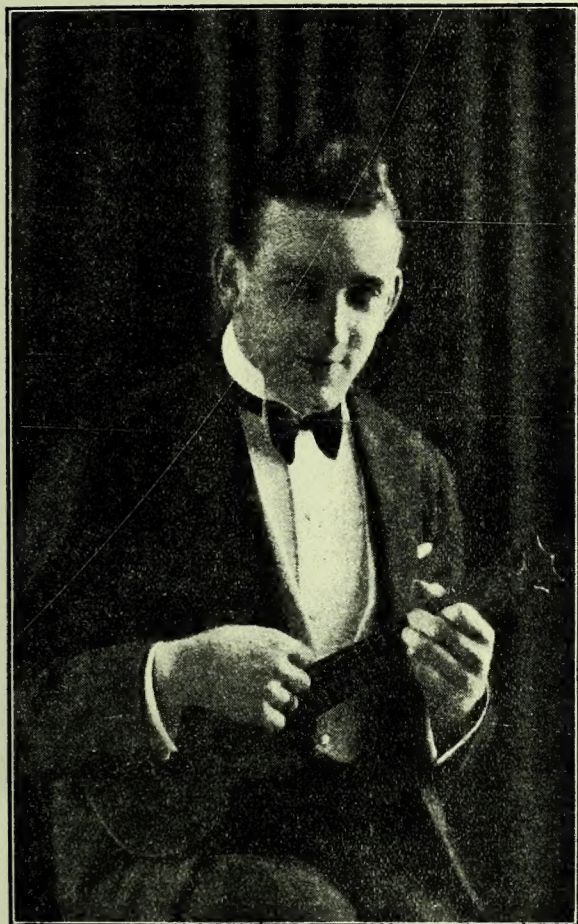
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LEN FILLIS'
SIMPLICITY METHOD

FOR
Ukulele and Banjo Ukulele



LEN FILLIS

THIS PORTRAIT
SHOWS THE
CORRECT MANNER
OF HOLDING
THE INSTRUMENT
READY FOR PLAYING

A
BELWIN
-INC-

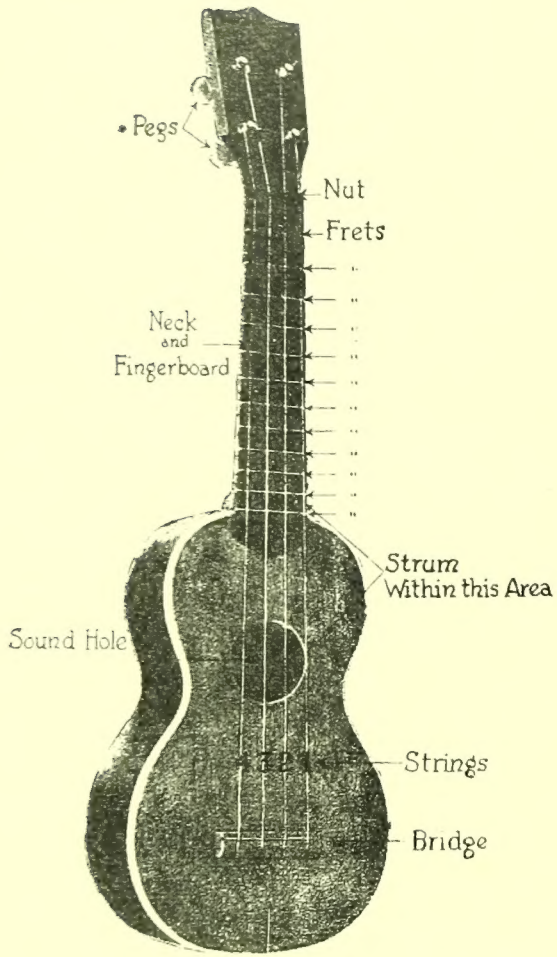
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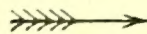
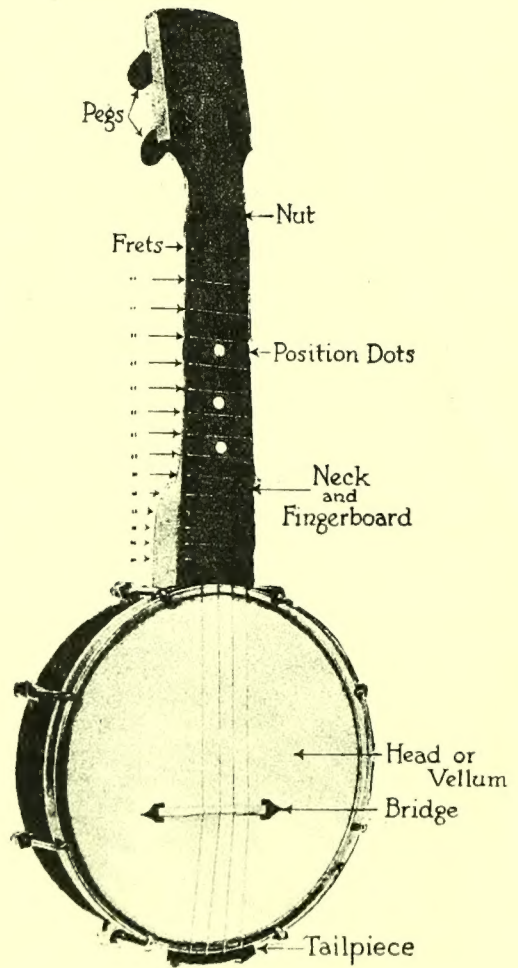
BELWIN NEW YORK
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Component Parts of the UKULELE



Component Parts of the BANJO-UKULELE



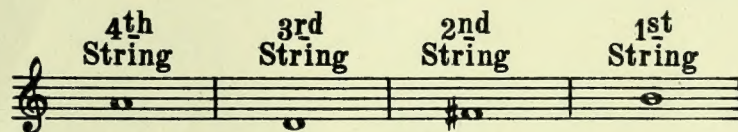
Holding the Ukulele.

The left arm should be thrown well forward, holding the neck between the thumb and bottom joint of the forefinger, the tip of the thumb resting on the side nearest to the A string, with the first finger on the side of the B string.

The middle of the right forearm should press the back of the Ukulele to the body, holding it firmly so that it may be played either in a standing or sitting position.

Tuning the Ukulele.

The four notes shown below viz A D F \sharp and B are termed the open Notes of the Ukulele, the sounds being produced without placing any fingers upon the strings. When the fingers have to be used to produce sounds the latter are termed "stopped notes,"



An alternative method may be adopted thus:-

First tune D or 3rd string to middle D on the Piano.

Then whilst stopping the D string with the third finger-tip of the left hand just behind the fourth fret tune the F \sharp or 2nd string until the two notes are exactly to the same pitch.

Then follow the same process by stopping the F \sharp string with the 2nd finger at the third fret and tune the A or 4th string until it is also in unison.

Then stopping the A string with the second finger at the 2nd fret tune the B or 1st string in unison.

The player will soon get accustomed to the intervals given out by the instrument when well in tune and in a short time tuning will come naturally and with very little effort.

Stringing the Ukulele.

In stringing the Ukulele use Violin E strings for the B (first) and A (fourth) and Violin A strings for the D (third) and F \sharp (second) Refer to the illustration to see how these are positioned.

The Strokes.

There are several kinds of strokes used in playing the Ukulele.

The common one, is made with the first or index finger, which must be perfectly limp, and as though it had no bone in it whatever.

It must hang downward over the strings using the nail for the downstroke and the cushion for the up-stroke.

It is essential that absolute flexibility of the wrist be attained.

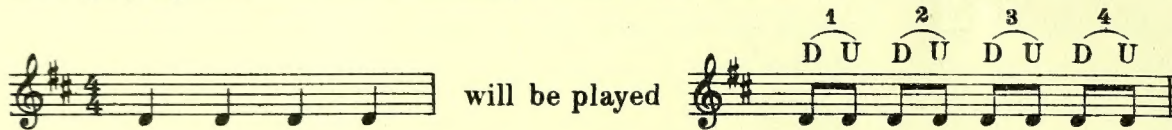
The left hand fingering is indicated by figures alongside the notes.

- 1 indicates First or index finger.
- 2 " Second finger.
- 3 " Third finger.
- 4 " Fourth finger.
- 0 " Open string.

The indications for the right hand are as follows:- The letter D signifies down stroke, the letter U for up stroke, and the Thumb is indicated by the sign X.

Too much importance cannot be attached to acquiring flexibility of the wrist movement, as it is the whole secret of correct technique.

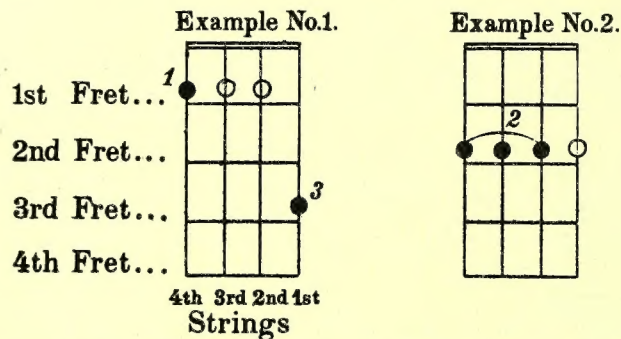
In Ukulele playing there are two strokes to one beat thus:-



How to Read The Diagrams.

The four vertical lines represent the strings of the Ukulele, and the horizontal lines represent the first four frets of the fingerboard.

The string on the right is termed the first, and is furthest from the player when the instrument is held in position for playing.



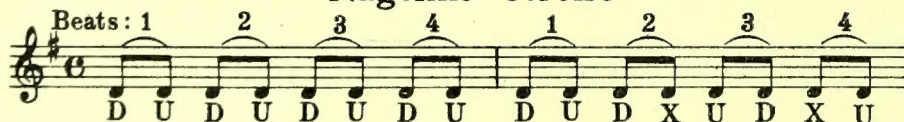
The black dot ● indicates where the string is to be stopped, and the numbers indicate the fingers of the left hand. When a string is to be played *open* (without being touched by the fingers of the left hand) the sign is thus ○.

In the first illustration the fourth string is stopped at the first fret, using the first finger. The third and second strings are played open and the first string is stopped at the third fret using third finger. Always place the fingers behind the frets, not on them.

The second illustration shows the *barre* ●●● in which one finger stops or presses two or more strings.

Example:- The fourth third and second strings are stopped by the second finger at the second fret. The first string is played open.

Ragtime Stroke.



Special stress should be put on the thumb (X) beats.

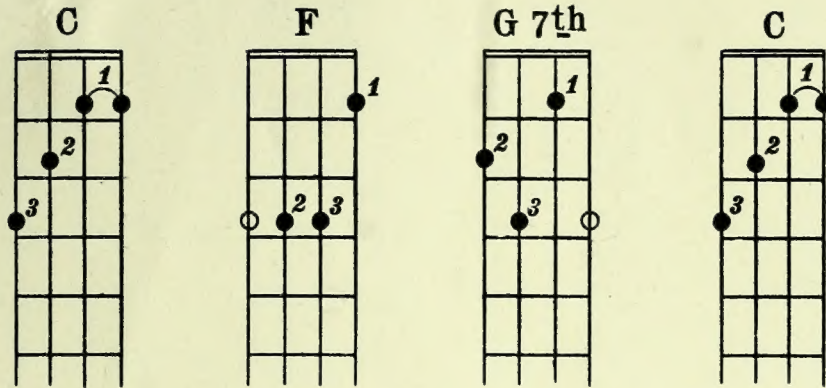
It will be noted that the first bar above is composed merely of up and down strokes, but this serves to show the easiest way of adapting syncopated rhythm to music viz;- one bar of "straight" time followed by one bar of syncopated time. Of course, when the pupil is proficient he may use syncopated rhythm at his own discretion.

The following pages contain the various chords in all keys, and by carefully studying them, the pupil will at length be able to play the most difficult works.

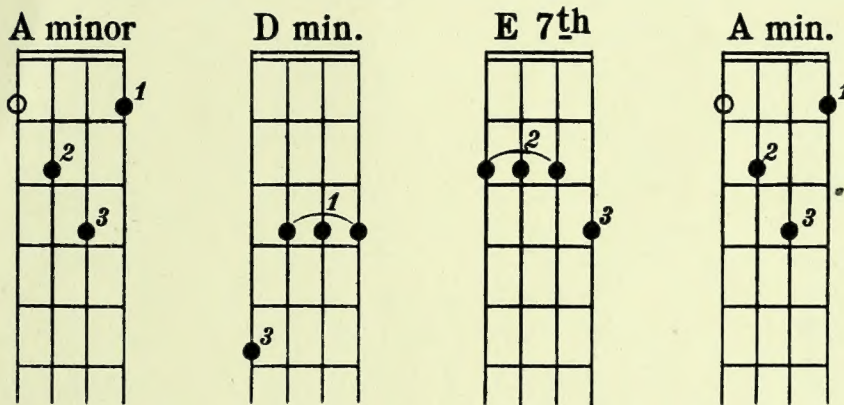
The chords are set out in groups, each group having a key signature of its own, but the pupil must not be misled by the thought that one key (say D for instance) contains all the chords necessary for a piece written in that key as often the pupil has to "borrow" chords from other keys to make the complete changes of harmony which may occur in the piece he is playing.

It is essential that the name of every chord be learnt. (The name is above each chord.)

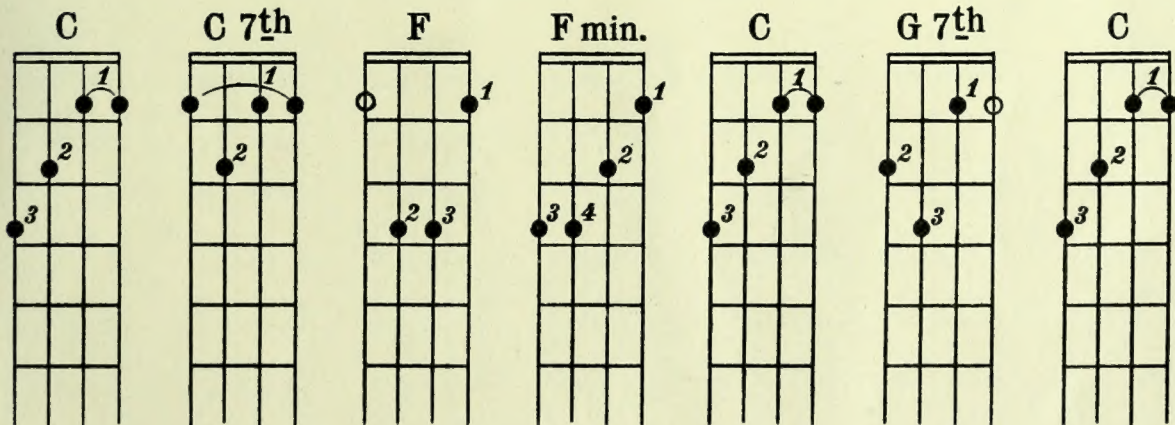
Chords of C Major.



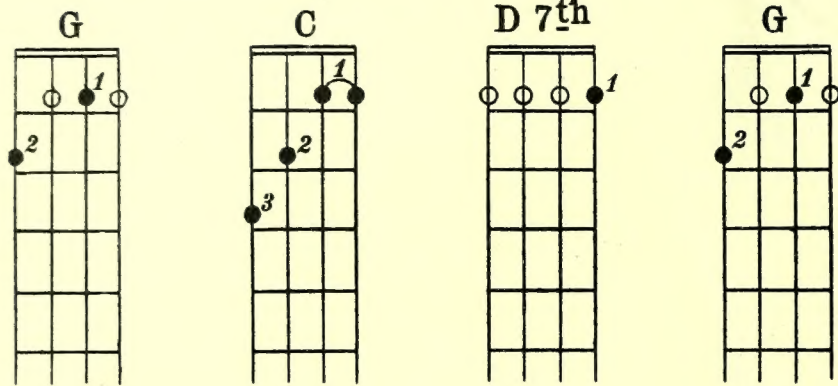
Chords of A Minor. (Relative to C Major.)



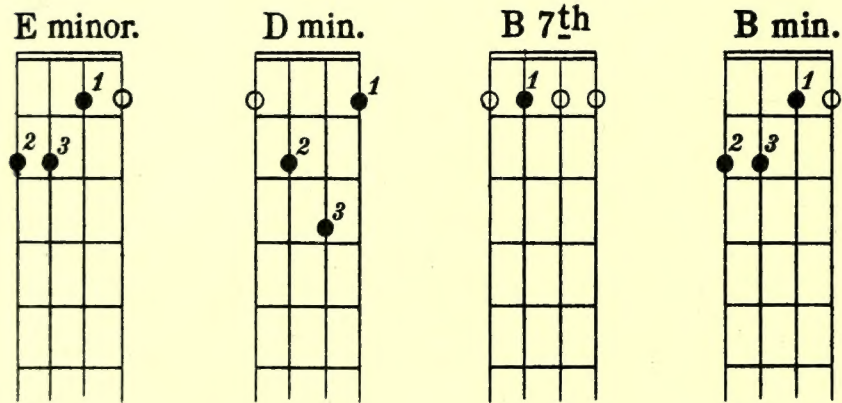
Modulations derived from the above keys.



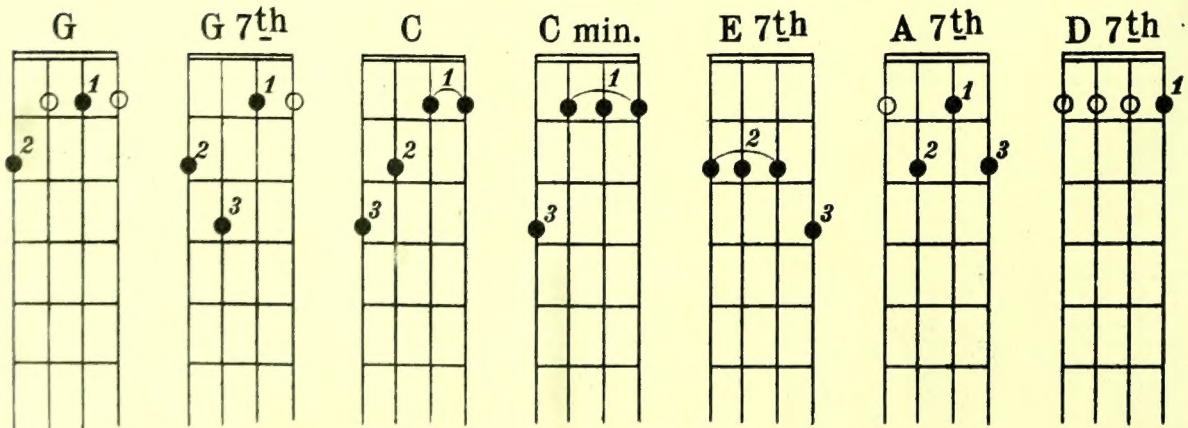
Chords of G Major.



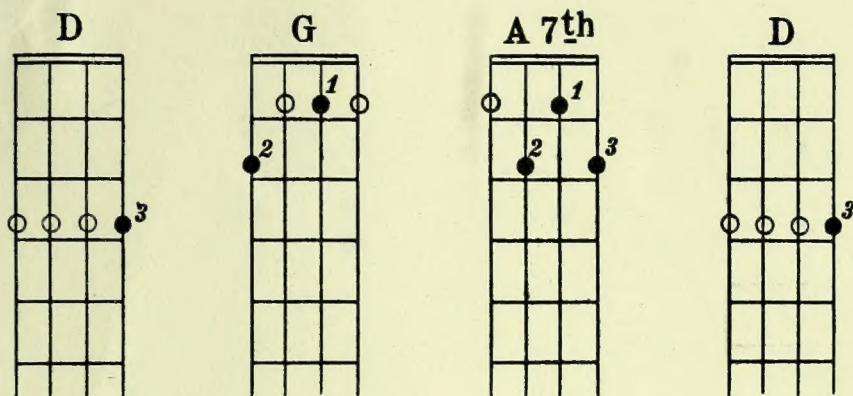
Chords of E Minor. (Relative to G Major.)



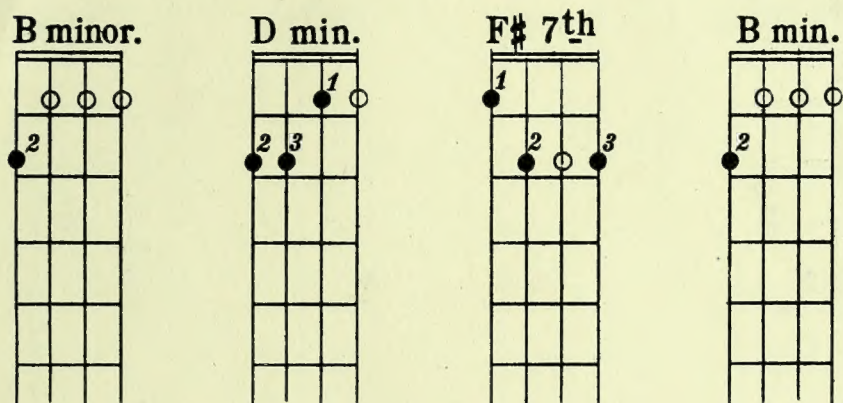
Modulations derived from the above keys.



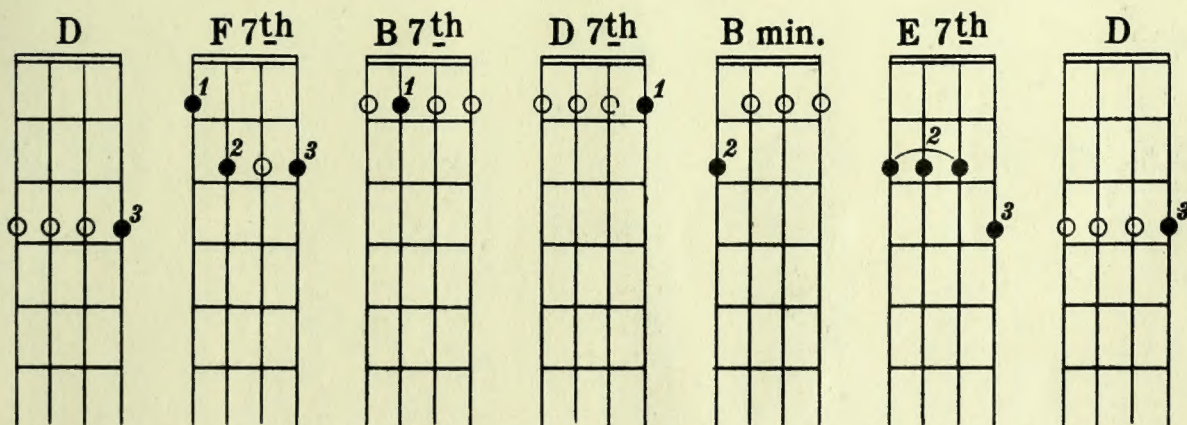
Chords of D Major.



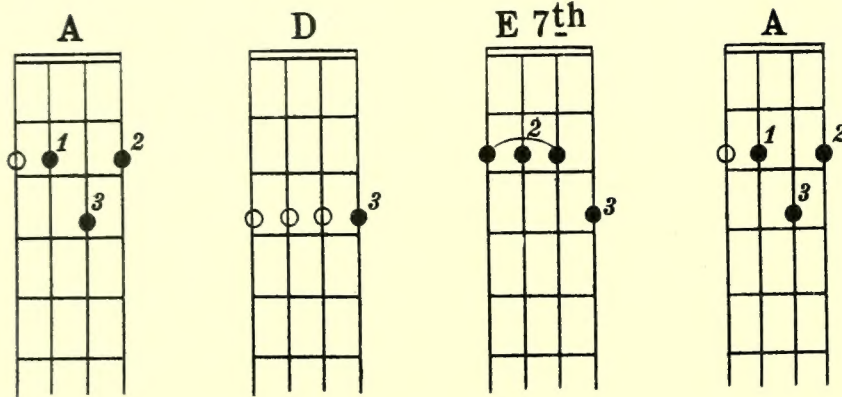
Chords of B Minor. (Relative to D Major.)



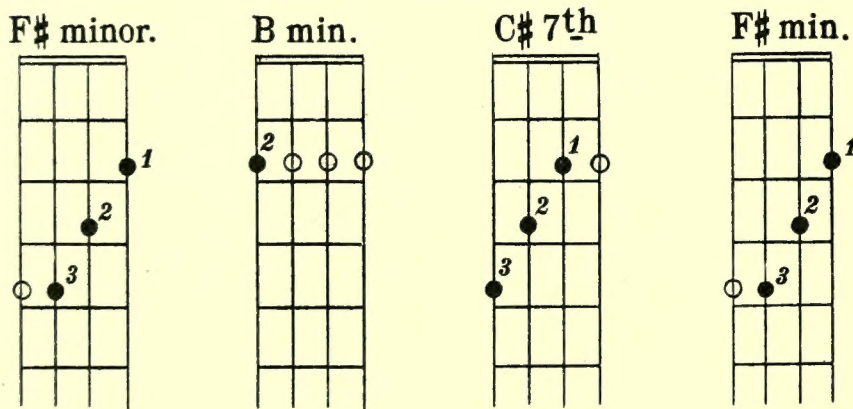
Modulations derived from the above keys.



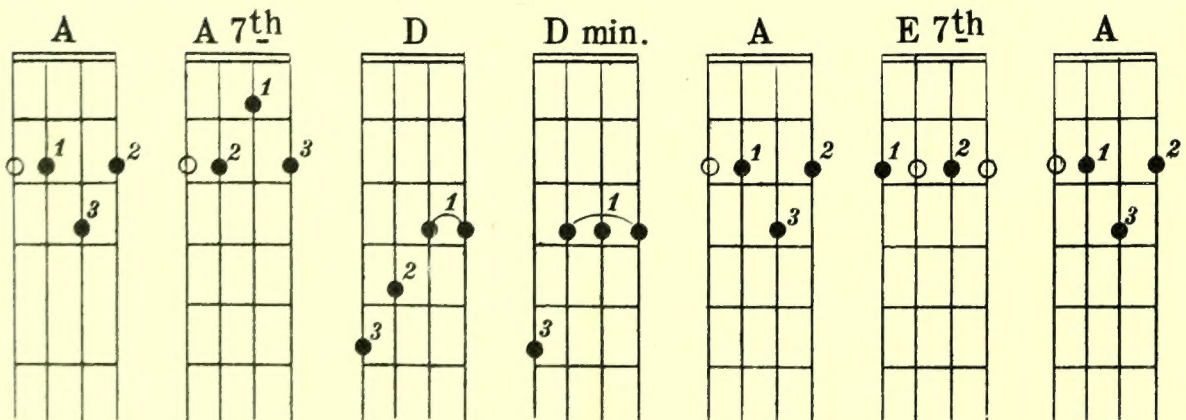
Chords of A Major.



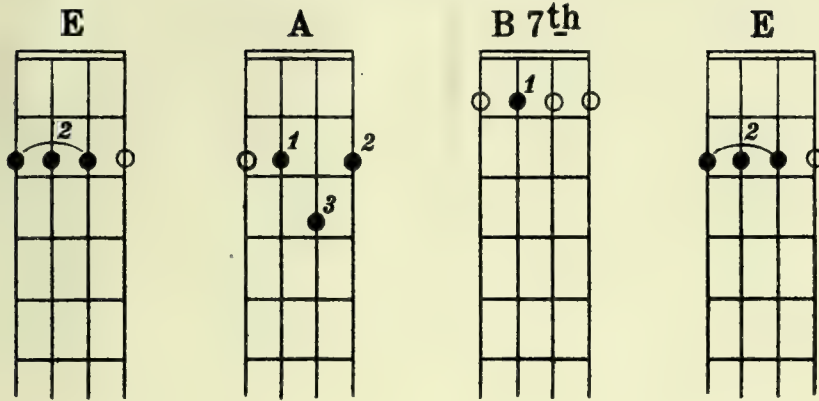
Chords of F# Minor. (Relative to A Major.)



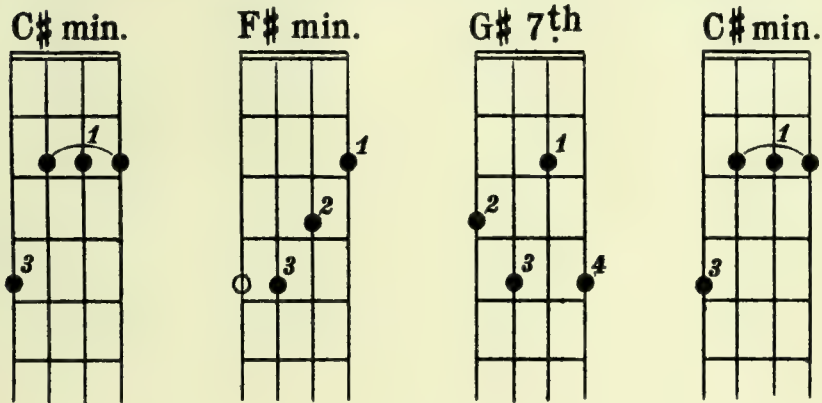
Modulations derived from the above keys.



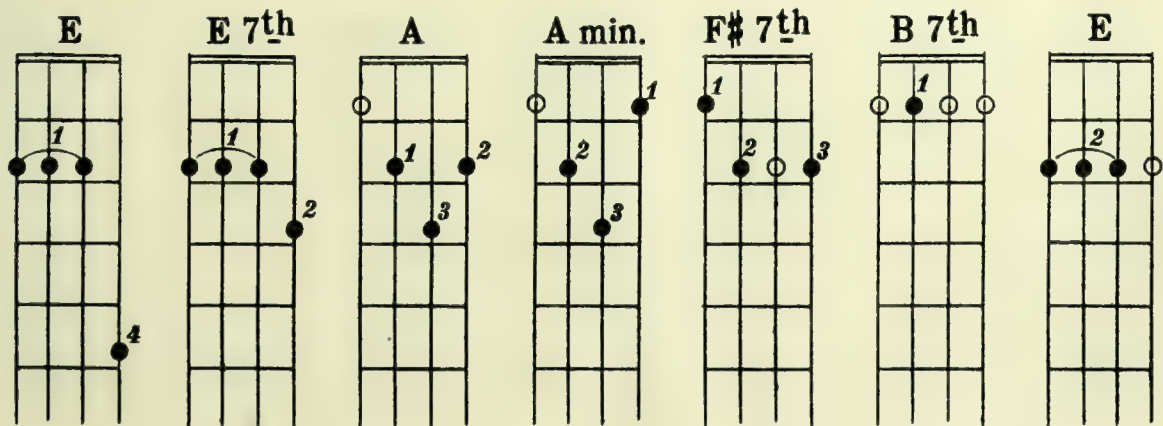
Chords of E Major.



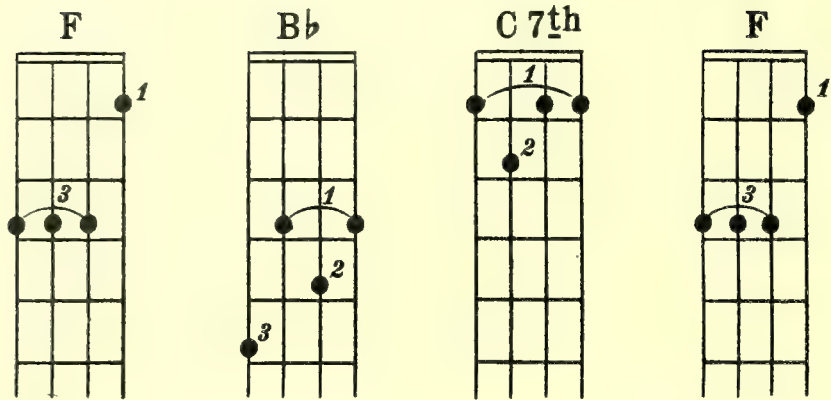
Chords of C Minor. (Relative to E Major.)



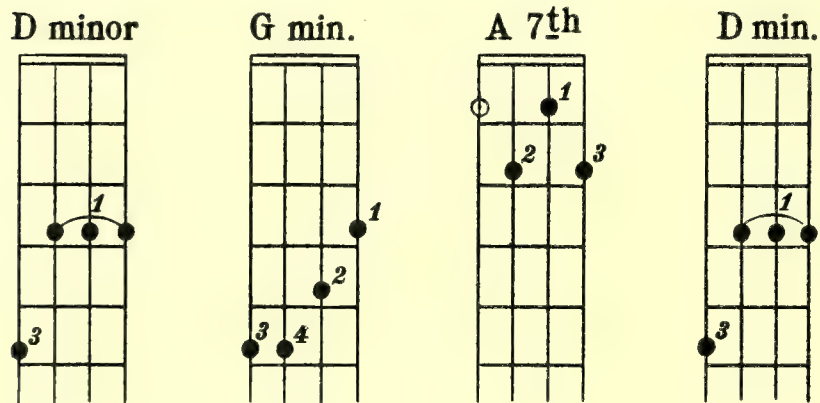
Modulations derived from the above keys.



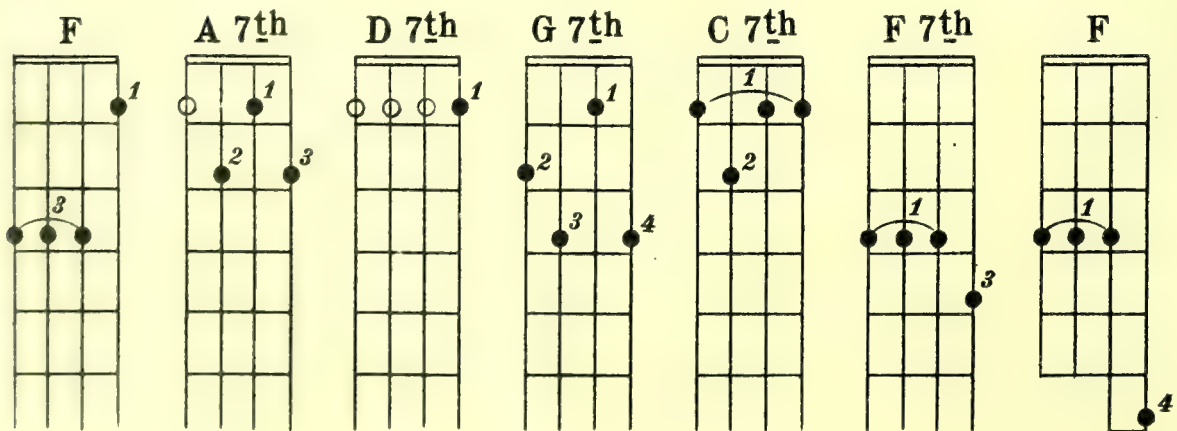
Chords of F Major.

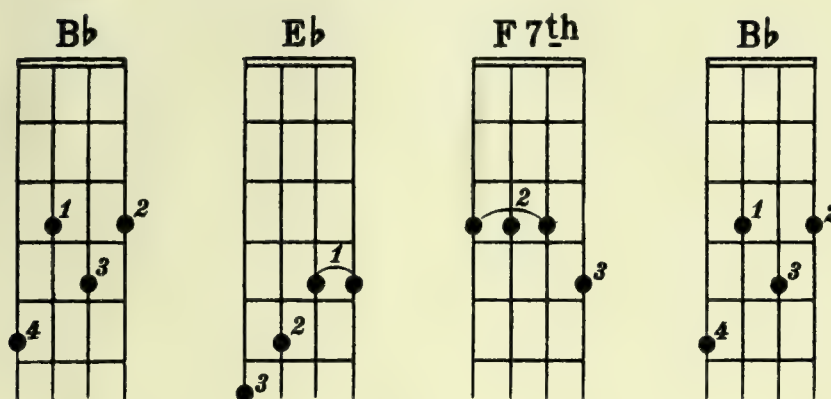


Chords of D Minor, (Relative to F Major.)

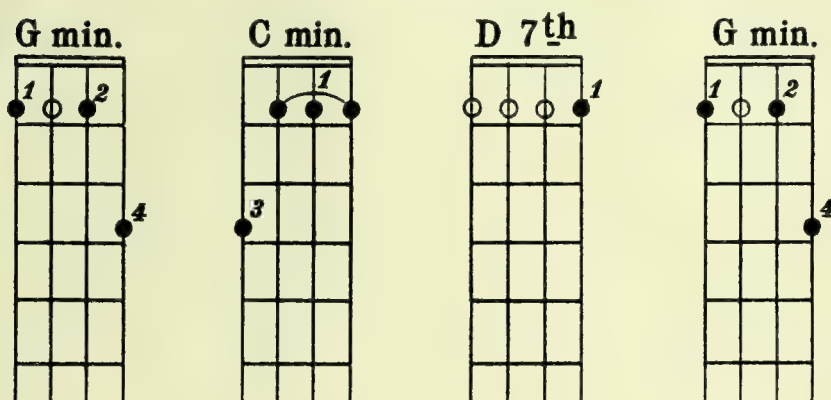


Modulations derived from the above keys.

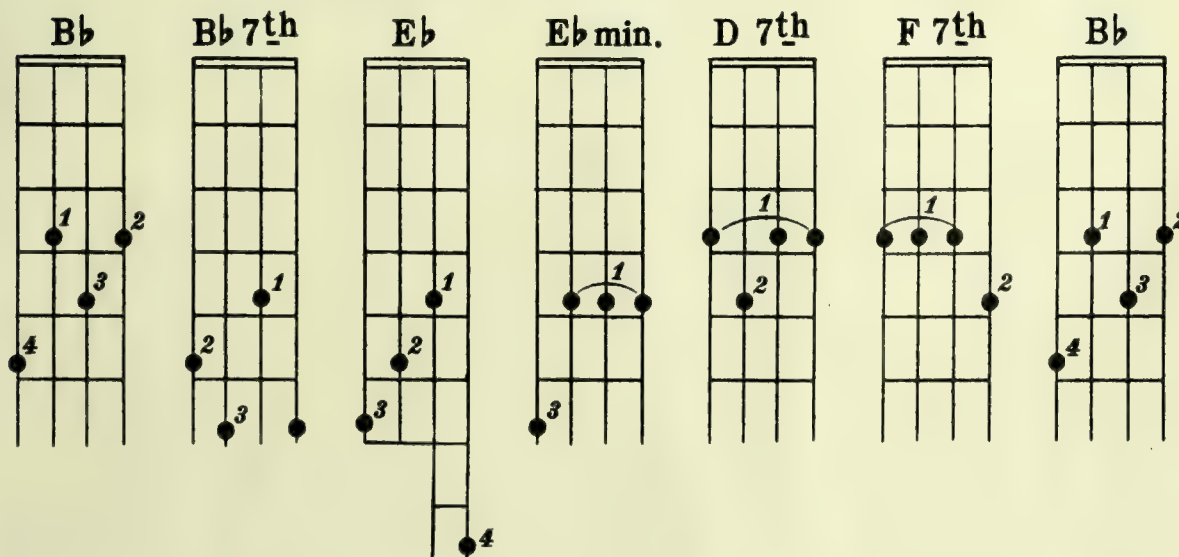


Chords of B \flat Major.

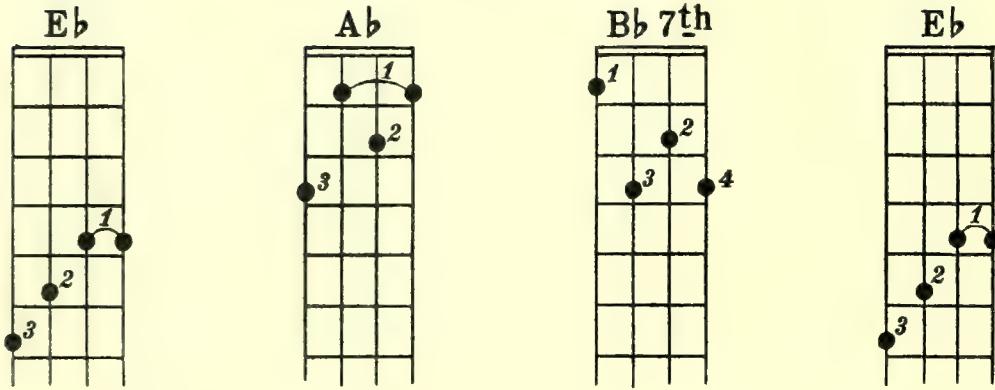
Chords of G Minor. (Relative to B Major.)



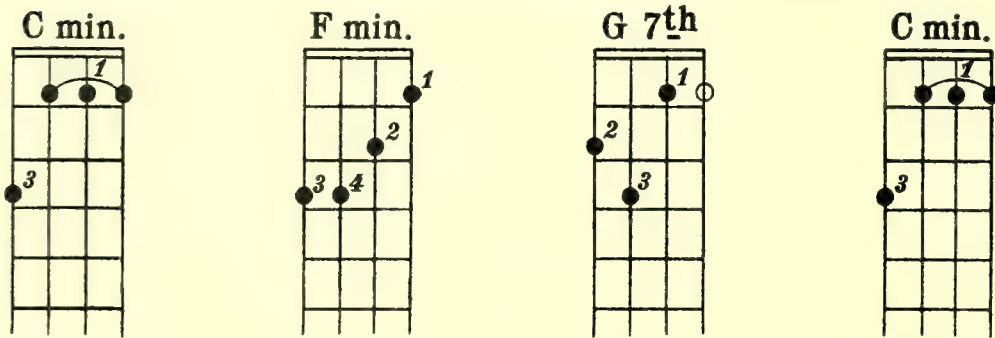
Modulations derived from the above keys.



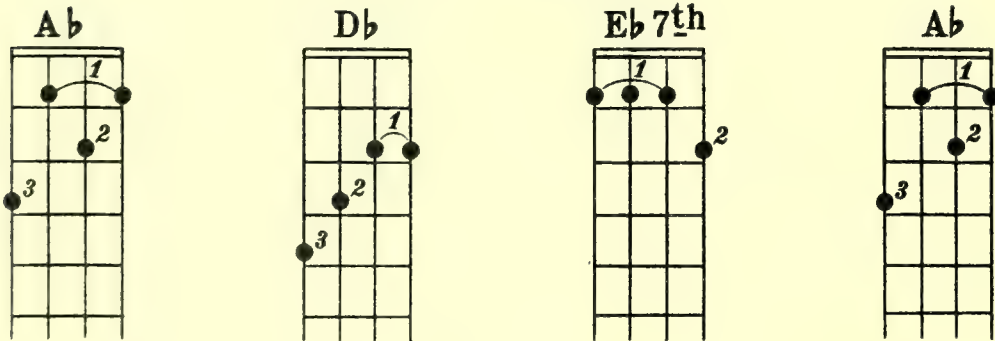
Chords of E \flat Major.



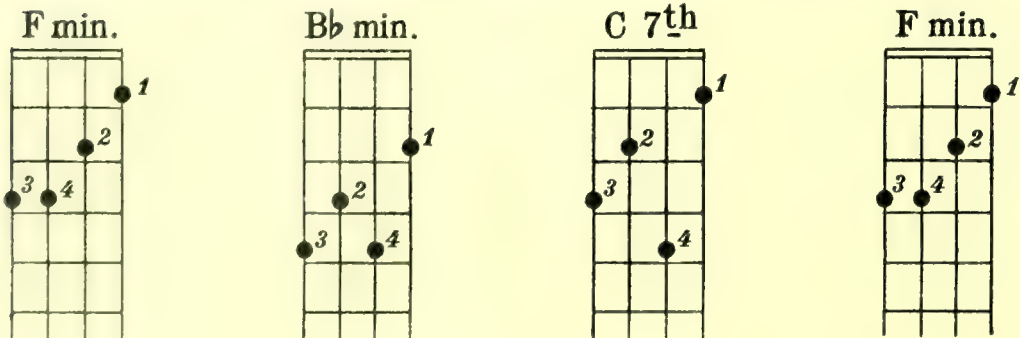
Chords of C Minor. (Relative to E \flat Major.)



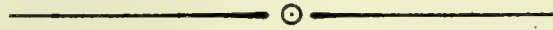
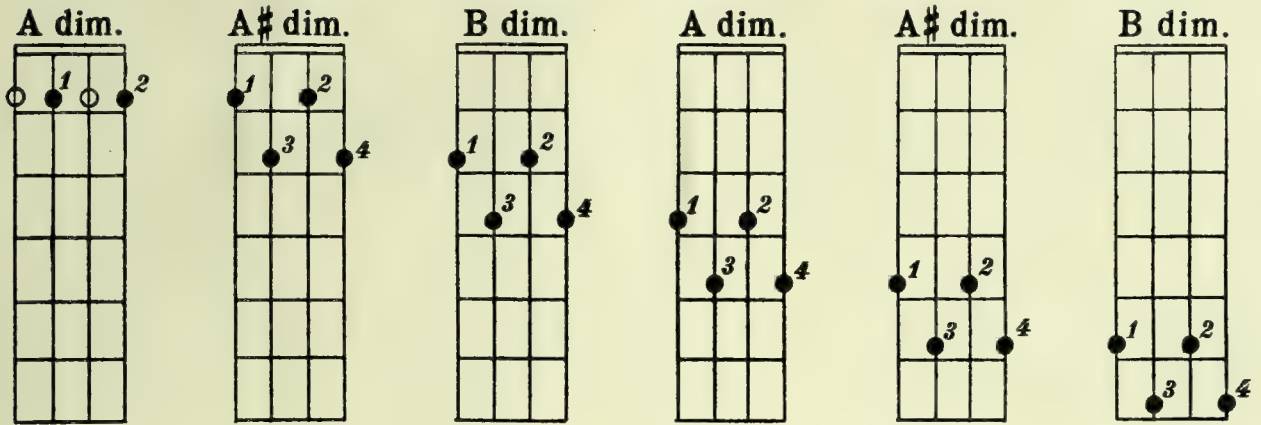
Chords of A \flat Major.



Chords of F Minor. (Relative to A Major.)

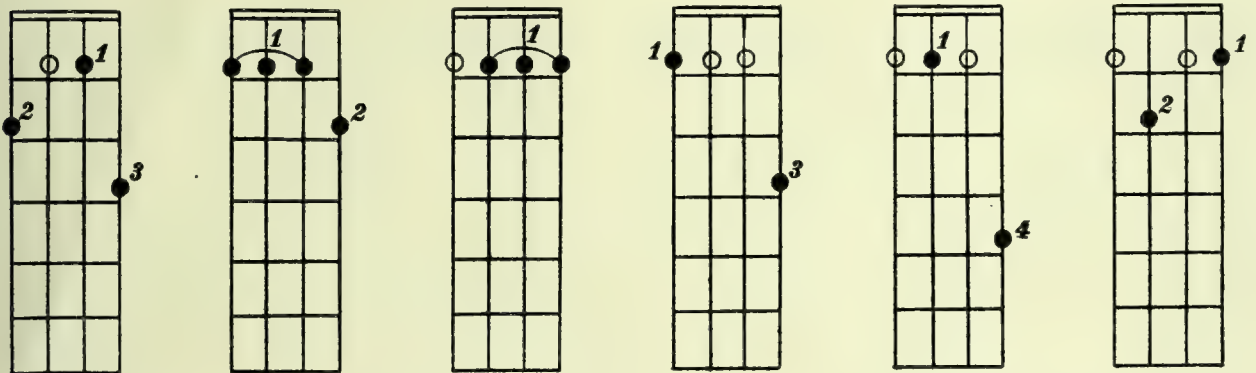


DIMINISHED SEVENTH CHORDS.

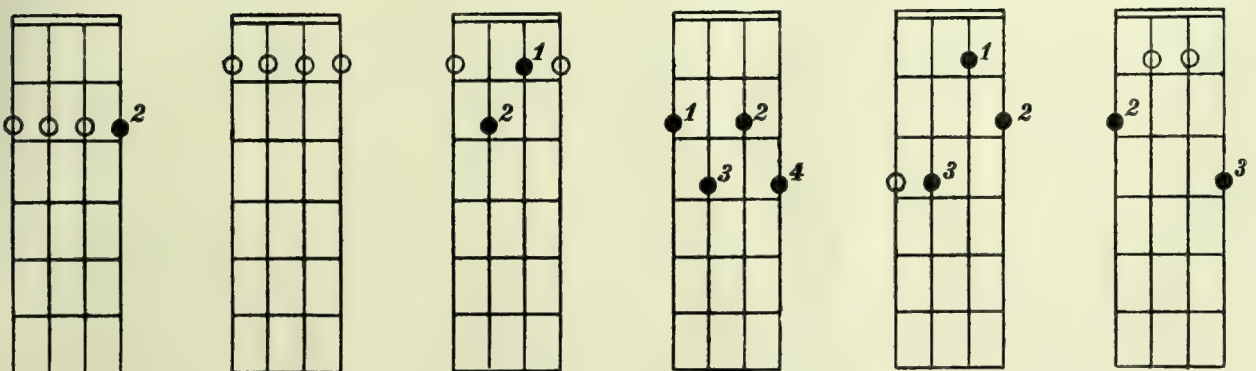


Extra chords frequently found in G Major.

By studying the following page, the learner may use these chord positions in any key.



Extra chords frequently found in D Major.



My Old Kentucky Home.

Arr. by LEN FILLIS.

Moderato.

1. The sun shines bright in the old Ken-tuck - y home, 'Tis_

2. They hunt no more for the pos - som and the coon On the

sum-mer, the dark-ies are gay; The corn - top's ripe and the

mead-ow, the hill and the shore; They sing no more by the

mead - ows in the bloom, While the birds make mu - sic all the day; The

glim - mer of the moon, On the bench by the old - cab - in door; The

young folks roll on the lit - tle cab-in floor, All mer - ry, all hap - py and

day goes by like a shad - ow o'er the heart, With sor - row where all was de -

bright, By'n - by "Hard Times" comes a knock - ing at the door, Then my

-light, The time has come when the dark - ies have to part, Then my

CHORUS.

old Ken-tuck - y home good night.) Weep no more, my la - dy, Oh,

old Ken-tuck - y home good night.) Weep no more, my la - dy, Oh,

weep no more to - day We will sing one song for the

old Ken-tuck - y home, For the old Ken-tuck - y home far a - way.

The Last Rose of Summer.

'Tis the last rose of summer left
 bloom - ing a - lone; All her love - ly com -
 pan - ions are fad - ed and gone. No
 flow - ers of her kind - red no - rose bud is
 nigh To re - flect back her blush - es or
 give sigh for sigh To re - flect back her
 blush - es or give sigh for sigh.

D A 7th. D G D
 D A 7th. D D G
 D D A 7th. D
 D G D B min. F# 7th.
 B min. D G D G A 7th.
 D A 7th. D G D G
 D A 7th. D A 7th. D

Aloha Oe.

(Farewell to Thee.)

Arr. by LEN FILLIS.

Moderato.

Ha a heo ka u - a i - na pa - - li ke
Proud - ly swept the rain cloud by the cliff As

nihī a e - la ka - na he - le E ha ha - i a - na i ka
it gli - ded through the trees. Still fol - low - ing with grief the

li - ko Pu a a - hi - hi le hu - a - o u - ka.
li - ko The a - hi - hi le nua of the vale.

CHORUS.

A - lo - ha oe, a - lo - ha oe E ke
Fare - well to thee, fare - well to thee Thou

o na o na no ho i ka li po. A fond em - brace a
charm - ing one who dwells a - mong the bow - ers, One fond em - brace be -

ho - i a - e au Un - til we meet a - gain.
-fore I now de - part. Un - til we meet a - gain.

Home Sweet Home.

Softly.

'Mid-pleas - ures and pal - a - ces though - we may

D G D A 7th.

roam, Be it ev - er so hum - ble, there's no - place like

D D G D A 7th.

home A charm - from the skies, seems to hal - low us

D D D A 7th.

there, Which seek - thro' the world, is ne'er met - with else - where.

D D D A 7th. D

CHORUS.

Home, home, sweet, sweet home There's no - place like

A 7th. D A 7th. D D

home, Oh! there's no - place like home.

D A 7th. A 7th. D

Song of the Volga Boatmen.

Moderato.

Pull lads pull! with all— your might; All to - geth - er,

E min. A min. E min. E min. A min. E min. E min. A min. E min. A min.

pull once more; Pull— lads, pull! with all— your might;

E min. A min. E min. E min. A min. E min. E min. A min. E min.

All to - geth - er, Pull lads pull! In the west the sun is

E min. A min. E min. A min. E min. A min. E min. G 7th.

sink - ing fast. One more day of toil will soon be past,

C G 7th. C G 7th. C

We'll gain the town, be - fore the sun goes down, So, all to - geth - er,

A min. E min. A min. E min. A min. E min. A min.

Pull— lads pull! Pull— lads pull! pull— once more!

E min. A min. E min. E min. A min. E min. E min. A min. E min.

"Sweet Genevieve."

Oh! Gen - e - vieve, I'd give the world to live a - gain the

love - ly past! The rose of youth was dew impearled, But now it with - ers

in the blast. I see thy face in ev - 'ry dream, My wak - ing thoughts are

full of thee; Thy glance is in the star - ry beam, That falls a - long the

CHORUS.

sum - mer sea — Oh! Gen - e - vieve, sweet Gen - e - vieve! The

days may come the days may go, But still the hands of mem - 'ry weave, The

bliss - ful dreams of long a - go Oh Gen - e - vieve!

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of nine staves of music. The first four staves contain the main verses, and the last three staves contain the chorus. Each staff includes a line of lyrics and a line of guitar chord diagrams. The chords are: G, C, D7th, A min., B7th, E min., G7th, and D7th. The score includes various musical notations such as triplets, slurs, and fermatas.

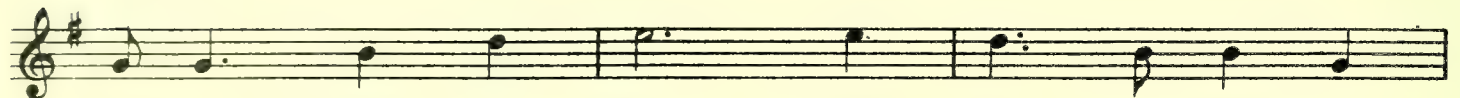
Auld Lang Syne.

Arr. by LEN FILLIS.



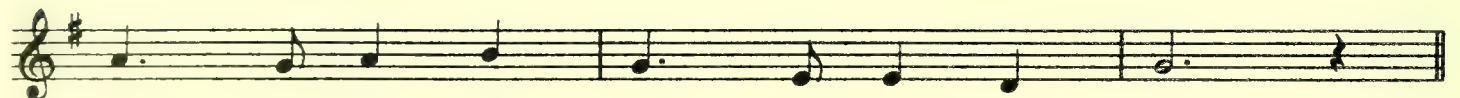
Should auld ac - quaint - ance be for - got, And

G D 7th.



nev - er brought to mind? Should auld ac - quaint - ance


G G 7th. C G



be for - got, And days of auld lang syne

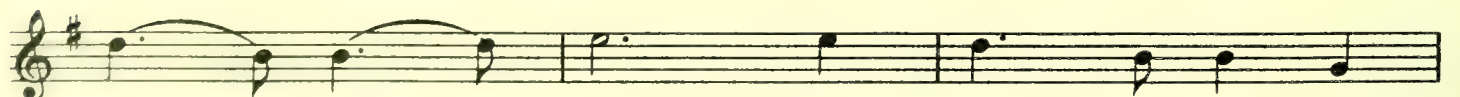
D 7th. G C D 7th. G

CHORUS.



For auld lang syne, my dear, For

C G D 7th. C



auld lang syne, We'll tak' a cup of

G G 7th. C G

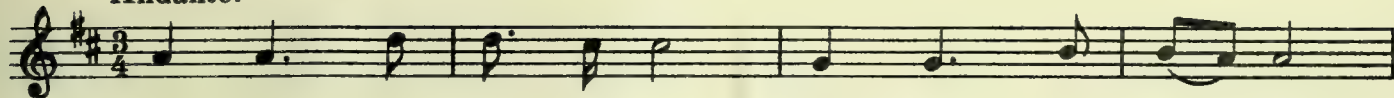


kind - ness yet, For auld lang syne.

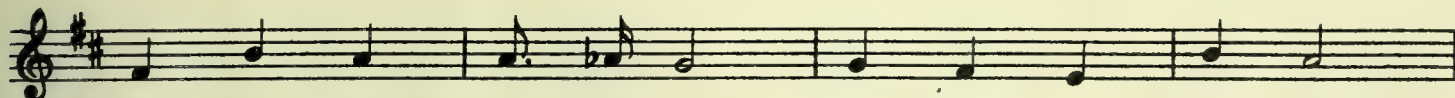
D 7th. G C D 7th. G

Santa Lucia.

Andante.



O - ver the sum - mer sea, moon - beams are fall - ing,



Far o'er the wa - ters deep, I hear you call - ing;



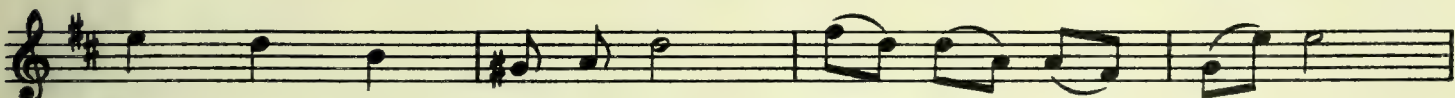
O - ver the summer sea, My bark is sail - ing, Bring - ing me



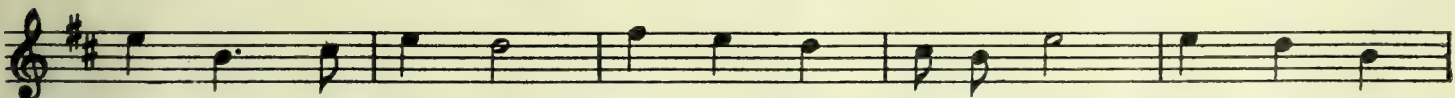
CHORUS.



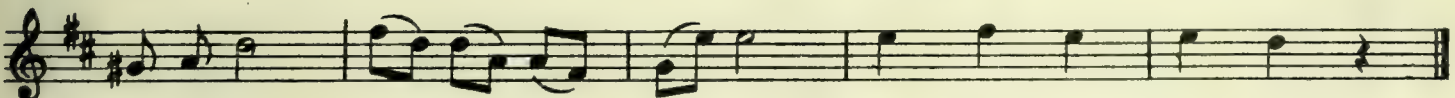
to your side, with love un - fail - ing. Wait for me on the shore,



We'll meet to part no more, San - ta Lu - ci - a!



San - ta Lu - ci - a! Wait for me on the shore, We'll meet to



part no more, San - ta Lu - ci - a! San - ta Lu - ci - a!



The Swanee River.

STEPHEN C. FOSTER.

Arr. by LEN FILLIS.

Moderato.

Way down up - on the Swa - nee Ri - ver, Far, far a - way,

There's where my heart is turn - ing ev - er, There's where the old folks stay;

All up and down the whole cre - a - tion, Sad - ly I roam,

Still long - ing for the old plan - ta - tion, And for the old folks at home.

CHORUS.

All the world am dark and drear - y, Ev - 'ry - where I roam,

O! dark - ies how my heart grows wea - ry, Far from the old folks at home.

A Song of India.

RIMSKY-KORSAKOFF.

Arr. by LEN FILLIS.

Slowly. (6 strokes to a measure.)

A song of In - di - a, I'll sing to you, A song of
 G E min. C E min. E min. E min.
 prec - ious jew - els bright - ly spark - ling, Of jung - les deep, and skies of blue;
 G7th. C C C min. G
 From the hills so high, ring out the clear tem - ple bells,
 G G Eb7th. C min. G
 Where the I - dol Budd - ha in his maj - es - ty dwells,
 G G min. G Eb7th. C min. G
 At his myst - ic shrine, the white robed throngs gath - er there,
 G G min. G Eb7th. C min. G
 Bow - ing to the ground, they soft - ly mur - mur a pray'r;
 G G min. G Eb7th. C min. G
 Burn - ing - fra - grant in - - - cense to the God's to please them,
 D7th. D7th. D7th.

Vo - - tive of-fer-ings are laid up-on the al-tar to ap-please them.

D7th. A dim. A dim.

Fer-vent-ly they chant with mad de-vo-tion, Budd-ha hears their

E min. C min. G G C

pray'r, with-out e-mo-tion. Gaz-ing at his

C min. G G G

shrine in fas-ci-na-tion, Eyes are all up-

D7th. G G G min.

turned in a-dor-a-tion, Then si-lent-

D7th. G G E min.

-ly in-to the night they creep, While all the world is wrapped in slum-ber

G C G C G C

deep, My song of In-di-a is through.

C A dim. D7th. G G

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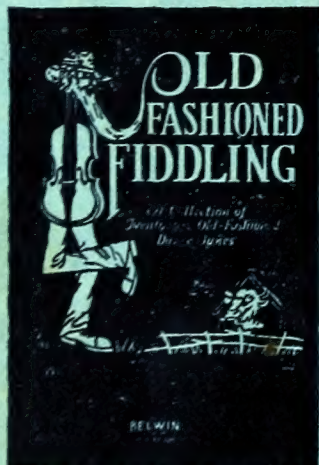
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